DW BULLETIN

THE MONTHLY NEWS 'ZINE

NUMBER 33 APRIL 1986

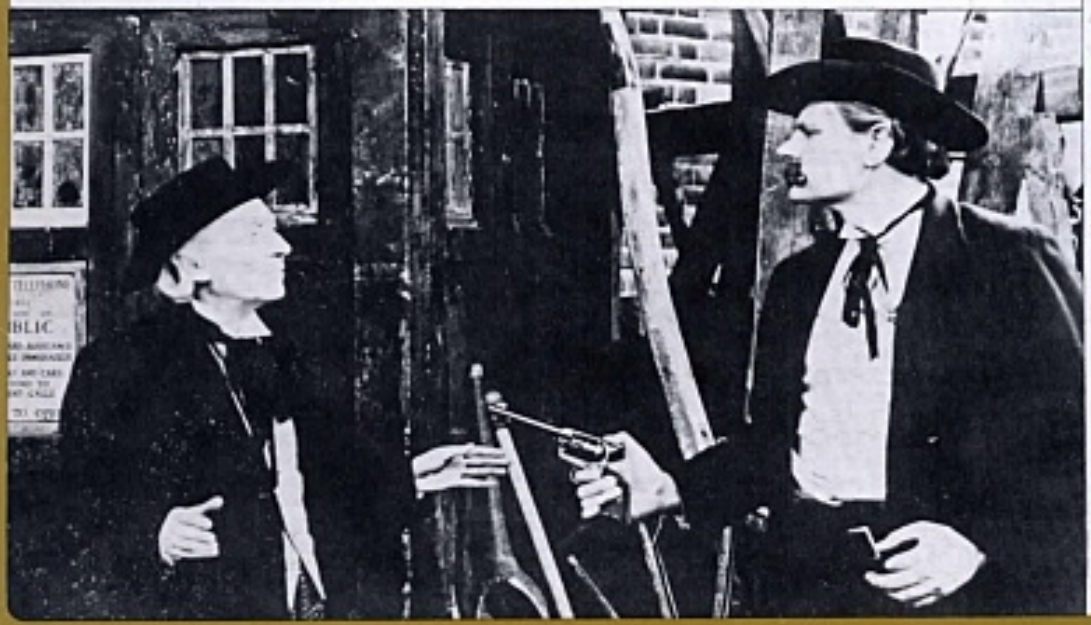
'89% of Fans want a NEW Producer

THIS IS THE OVERWHELMING MAJORITY VERDICT OF FANS TODAY. ALTHOUGH THIS RESULT WAS EVALUATED FROM ONLY ONE HUNDRED AND SEVENTEEN READERS WHO VOTED IN OUR ANNUAL READERS POLL (RESULTS INSIDE), THE HUGE PERCENTAGE OF FANS OPPOSED TO JN-T'S UNENDING TENURE IS CONCLUSIVE.

Approximately ½ the fans believe JN-T has stayed "Too Long"(46%), and added to the 43% of readers who voted "Slightly Too Long", this adds up to an expectedly high proportion. And taking the 10% of fans who think he should leave by the end of Season 23, only a meagre '1%'d the voters will be pleased to see him continue as producer if the series is granted another season in 1987. Indeed, some sceptics believe that the 'business as usual' approach for next season which is becoming increasingly evident as more news on Season 23 comes to light, will ironically make it less likely that the consideration for a new producer beyond Season 23 will be necessary. For, despite the promises of a major re-think and look to the series on its

(Continued on page 4...)

WE DELVE INTO THE PAST FOR A BRAND NEW FEATURE—SEE PAGE 3...



Holmes ill

VETERAN DOCTOR WHO WRITER, ROBERT HOLMES, IS SERIOUSLY ILL IN STOKE MANDEVILLE HOSPITAL SUFFERING FROM A LIVER COMPLAINT.

He was admitted shortly before he was due to commence work on Season 23's 2-parter finale, which will now fall on script-editor Eric Saward to complete.

I am sure all of you join me in wishing Robert a speedy recovery and a return to full health and if you wish to send cards to Robert, you can do so either direct to Stoke Mandeville Hospital or via the DOCTOR WHO production office at Union House, Shepherd's Bush Green, London W12.

ROBERT HOLMES' OPENING SEASON 23 STORY, 'THE MYSTERIOUS PLANET', IS ENTERING PRODUCTION NOW...FULL DETAILS ON PAGE 6.

EDITORIAL

APR'86 ISSUE 33

Well, after a hectic 7 weeks, spawning no less than 3 issues of DWB, we are now back onto our normal monthly publishing schedule. Because of the shorter than usual amount of time between the last 3 issues, they have been littered with proofing errors, with #33 being the prime victim. The cover story mistakenly referred to Season 22 as 23 in just the second paragraph, with the biggest botch-up being the responsibility of my printers who incredibly managed to print the picture of Sue Willis and the Cyberman at St.Paul's back to front! Then followed page 5 which incorrectly stated "In preparation for 1977" instead, of course, 1987. And page 6 with the erroneous spelling of 'Opportunity' glaringly obvious as a subheading. Hopefully these mistakes didn't cloud your overall enjoyment of the issue.

Advertisers can't have failed to notice our fan ad' rates are now half the price as offered in C.T. with our commercial ad' rates even cheaper proportionally. We feel very strongly against charging fans such high rates to advertise their fanzines and conventions as these should be encouraged whereas such exorbitant rates are potentially off-putting. We are sure C.T. has its reasons for such high rates, but we would remind price-conscious advertisers that they can save money and achieve the same results through advertising in DWB.

Finally, one of the disadvantages of offering annual subscriptions is that it encourages complacency, as witnessed by the severely curtailed letters pages of late. As letters are such a vital aspect of DWB, if the same level of non-participation is maintained, DWB shall have to revert to its former 12 page format—so get your pens out! —GARY

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LETTERS

CHRISTOPHER PERRY, WEST MIDLANDS

When is an asset a hindrance ? That seems to me to be a complete contradiction in terms. In fact most people would wonder if I ever passed my English O-level. The truth though is that an asset is a hindrance when it concerns DOCTOR WHO Fandom. It seems that nothing is sacred anymore. Fan-Aid is a worthwhile venture, yet people still resent it and oppose its fine work. Why ? Because Fandom is lost in the marshes of its own making. No one nowadays, it seems, is united behind anything which is a great shame.

It seems to me that the biggest asset of Fandom is its success in reclaiming missing DOCTOR WHO episodes for the BBC's archives. It may come as a surprise, but there is only one place at the BBC which respects Fandom: that is the Archives. Why ? Because many fans like myself at considerable cost frequently risk their necks so yet another priceless gem can be returned. Few of you will realise the hard work which entail their recovery and most won't care less either way.

Back in the October issue of DWB I put in a classified ad appealing for information, theories, rumours, etc. What did I receive ? VERY LITTLE !! Only a few people decided to write. I found that amazing. How many times have I read articles about people interested in recovering old episodes ?

This is not my major gripe, however. A few years ago collectors gladly returned THE ABOMINABLE SNOWMEN part two and others for free. Nowadays you must pay large sums for each episode. Where has the spirit gone ? Furthermore, some collectors here and abroad have chosen to hoard episodes though why this is I am unsure since this achieves nothing. It seems that nothing is sacred anymore and if I had a pound for every person who has offered me Feast of Steven for a four-figure price I'd be a millionaire by now! This is the most disturbing factor now concerning the plight of 'missing' episodes; the con man. Many are not fans (or they claim not to be) yet they all seem to belong to DWAS and read DWB !

What can you do about this ? I know that not everybody is interested in personal greed and will be willing to join me in attempting to maintain high standards set by people like Ian Levine and Jeremy Bentham. Isn't it about time that Fandom rejected greed and settled its differences to unite behind this cause ? Why ? Because then the BBC sixth floor would regard us a little more highly as every episode returned is BBC property and that concerns them. Show Michael Grade that we care for the show's past, and perhaps he'll consider our objections more willingly.

If you have any leads concerning DOCTOR WHO episodes which do not exist in the BBC's archives, please let DWB know and we will pass on the information to the appropriate authorities. All leads will be treated with the strictest confidence and people in possession of 'missing' episodes are reminded they need fear no recriminations as a result of returning these tapes to the BBC, and indeed will be allowed to retain a mint copy for their own collections.

Possessors of missing episodes with financial motives will also be treated with utmost confidence but will only be forwarded to the relevant party if proof of the episode they purport to hold is provided (i.e: off-screen photos) and price clearly stated. No time-wasters please.

MAXWELL ROWAN, Falkirk, SCOTLAND

I wholeheartedly agree with the three letters concerning Bonnie Langford in the February issue of DWB. When the announcement that JN-T had gone and employed her as the new companion was made I could hardly believe it, and after all the optimism that had been levelled at the new season too. So much for my optimism.

This dreadful piece of casting is quite the most disappointing news I have heard since the series was suspended last year. What are the production team playing at? I can see their reasoning for wanting to pick someone well-known to boost the show's image, but Bonnie Langford ! Why not try Joanna Lumley, Jane Lapotaire or Jan Francis ?

Of course the Bonnie Langford affair is more indicative of JN-T's narrow-minded attitude towards the programme and that he does not understand it one iota ! Bonnie Langford may be experienced at a lot of things, like dancing and singing, but acting ? The last thing I saw her in was Just William which, although was years ago, she hasn't changed much. Are we to see her threatened by some intergalactic foe only for her to utter those immortal lines, *"If you don't leave me alone, I'll skweam an' skweam an' skweam until I'm thaick, and I can !"*

After all the headway that has been made by the female companions over the years. Great talent like Caroline John, Katy Manning, Lis Sladen, Louise Jameson, Mary Tamm, Lalla Ward and Janet Fielding, and it could all be for nothing. Nonetheless I shall give Miss Langford the benefit of the doubt and watch, albeit very sceptically, although I am definitely going to have to grin and bear it. But one thing is certain, that Miss Langford's addition to the DOCTOR WHO cast is either going to attract more viewers or drive them away in droves. For the programme's sake, I hope it is not the latter...

* * * * * * * *

ROBERT STRADLING, Penarth, S.GLAM

I suppose I should have expected little response from my letter in DWB#28. However, the all-out verbal warfare to which the last few letters pages have played host has left me wondering whether your readership is made up of fans of a TV show or rival factions of some quasi-religious cult. To quote one of the few high points of last season, 'Do my words mean nothing ?' Ah, well...

There must be others out there who neither love nor loathe JN-T ? Who can see that, even at its lowest ebb (Season 22) DOCTOR WHO is still head and shoulders above other small-screen opposition ? It is high time we stopped spitting the name

HELLO LINX!
HELLO STYRE! WHAT BRINGS YOU HERE?
WELL, I WAS UP ON THE SURFACE - EXPERIMENTING - WHEN THIS BLOKE STARTS ISSUING CHALLENGES; GIVING ME THE EAR ABOUT HUMAN RIGHTS! NEXT THING I KNEW, I'D CEASED TO BE!
THIS BLOKE DIDN'T CALL HIMSELF 'THE DOCTOR' DID HE?
KNOW HIM?
YEAH - RIGHT PAIN IN THE NECK ISN'T HE?

'Nathan-Turner', 'Saward', 'Grade', and took an objective look at Fandom, the one part of the DOCTOR WHO tradition over which we have some control, and asked, 'What have we done to help?' The answer, if we are honest, is 'Very little'. Even if the worst comes to the worst, and Season 23 is the last, we will still have 23 years of great science-fiction to look back on with satisfaction, and for those of us lucky enough to have video machines, to savour time and time again.

* * * * * * * * * *

PAUL WINTER, Framfield, E.SUSSEX
I can see little substance in Richard Molesworth's opinions. How can he say that Season 23 will make DOCTOR WHO past saving when the BBC have not even made it yet? Strewth!

* * * * * * * * * *

STEVE ROGERS, Beccles, Suffolk
Thanks for another great issue of DWB. I was disgusted to read about the photos hoax, but congratulations on finding the Sue Willis photographs and thank you for printing them.

20 YEARS AGO

THE FIRST IN AN OCCASIONAL SERIES IN WHICH WE TURN BACK THE HANDS OF TIME EXACTLY TEN, FIFTEEN OR TWENTY YEARS AGO TO REPORT ON WHAT WOULD HAVE BEEN THAT MONTH'S BIGGEST DOCTOR WHO NEWS STORY. THIS MONTH, HOW DWB MIGHT HAVE LOOKED EXACTLY TWENTY YEARS AGO ...

GUNFIGHTERS' RATINGS SHOCK

Latest audience figures in for Season 3 show that the currently screened and much-publicised Wild West story, THE GUNFIGHTERS, is attracting less than 2 million viewers a week—the lowest ever ratings in DOCTOR WHO's three year history.

It is William Hartnell himself who is responsible for the commissioning of this atrocity, penned by Donald Cotton who also wrote this season's THE MYTH MAKERS. In a recent interview with The Daily Mirror (dated April 26th, a week before the first episode was transmitted on April 30th), Hartnell stated the idea for a cowboy story was his own. In the interview reprinted right, he also makes a couple of other absurd suggestions which we can only pray never see the light of day. Another of his notions is for a story featuring characters from, of all things, childrens' books! But probably more unbelievable is his suggestion to run the series for a mere 26 episodes a year, with the other 26 weeks being a break for the regular cast and production team!

HARTNELL TO SIGN NEW CONTRACT

But thankfully the series is set to run for another 3 years at least as Hartnell has announced he is happy with his part and willing to sign a new contract, albeit on his conditions. If the series, however, does end, his contract runs out in October which, we can exclusively reveal, is the date for a story penned by newcomer Kit Pedler and script editor Gerry Davis. It is believed the story revolves around the Earth's 'twin' planet called Mendos which is inhabited by a race of half men/half robot soldiers. This has further fuelled already strong rumours that the Robomen are to return, aided of course by their masters, the Daleks. However, there is some confusion to this theory because, as revealed last issue, it is now known that ex-script editor, David Whitaker, has penned the next Dalek story instead of their creator Terry Nation.

Hopefully we will be able to confirm this news next issue...

OH, THE AGONY OF BEING Dr WHO

PICTURE: RAY HARLOW

It's a hold-up: Shaana Marsha and William Hartnell in rehearsal for the newest "Dr. Who" adventure.

by JACK BELL

"THIS show," said an actor to William Hartnell when he first put on Dr. Who's white wig, monocle, frock coat and checked trousers, "won't last more than six weeks."

"Nonsense," replied Hartnell in his best Dr. Who tones. "It will run for five years."

Today, two and a half years and 118 episodes later — episodes menacing to Daleks, Zarbis and Sensorites, who, Western gun-fighters yet to battle—Bill—and Bill Hartnell's prediction looks a winner.

Every Saturday he commands up to 11½ million B.B.C. viewers. And nearly a quarter of the globe are also Who fans.

Knockout

The Doctor's adventures, in time and space are now in Trinidad, Norway, Australia, and a knockout in Nigeria.

Canadians, Maoris and Ghanaians all send him fan-mail. And the B.B.C. are now considering versions in Indo-Spanish, Arabic and Japanese.

But the pace is telling. And part-time-and-space demands of the B.B.C. this year. More time off, more space between the Who stories.

"I'm asking an adult actor (Hartnell has been reminiscing of his recent adventures on Asteroid the Quadrivium. And the B.B.C. have threatened that they'll keep it on as long as it's willing to continue.

"But I want a change in my dialogue. I'm a grandfather, and recently—the B.B.C. pulled me very well, though I work mostly hard on it.

"But one can never escape from the character—that's the agony of being Dr. Who.

"When I was in [illegible] the second hand for twelve or eleven weeks, but when young Dennis, I was going to [illegible]. It was a marvellous role—all the warmth [illegible] The Way Ahead.

It led to a succession of lovable old-boob roles that led inevitably to Sergeant-Major Bullimore in "It's a Great Game." But in 1956, Hartnell decided he had no time for sergeants.

"That's why I was so pleased to be offered Dr. Who. To me, kids are the greatest audience—and the greatest optimists in the world.

Mechanical

"When I knew it was a child-rock programme, I thought I could really make something of this.

His grandchildren, Judith, 9, and Paul 7, are his severest critics — in fact, Hartnell owes home to his [illegible] defeat over Mystery Cutler, who is now the mainstay behind the children over on the BBC — "I'm [illegible] Oh, grandad, you are wonky," is Judith's judgment.

"Though the Daleks will be back, in the series Hartnell is a little embarrassed with them. "I think they've been overplayed and are too mechanical," he said.

One idea of a Western story was for them — Hartnell would always adore cowboys and Indians.

And I'd like to see characters from children's books come on — Alice, Winnie-the-Pooh, Peter Rabbit [illegible] Hartnell's [illegible] Dr. Who.

Character

Hartnell was applied for the role of the [illegible] Doctor by the programmes' first producer, Verity Lambert — he [illegible] "And that's how the name 'Doctor Who' was [illegible] That's how I got it."

The name then began "selling" the character to Hartnell.

The success of Dr. Who has [illegible] Lambert left to [illegible] Hartnell [illegible] for more [illegible] Then, [illegible] out of the Royal Park Clinic after a year at a cancer, he was given the part of the [illegible] Sergeant Pinfold—he was a real hero. It was a marvellous role—all the warmth [illegible] The Way Ahead.

It led to a succession of lovable old-boob roles that led inevitably to Sergeant-Major Bullimore in "It's a Great Game." But in 1956, Hartnell decided he had no time for sergeants.

"That's why I was so pleased to be offered Dr. Who. To me, kids are the greatest audience—and the greatest optimists in the world.

INTERVIEWED IN JANUARY BY TIM COLLINS

The Final Philip Hinchcliffe INTERVIEW

TC: *Are you still willing to do interviews concerning DOCTOR WHO ?*

PH: No, I mean, I felt affection for the show but it's something I did a long time ago. When I did interviews I found it took up my time and I didn't get a lot of return. It's all in the past.

What is interesting is what is going to come after—I gather DOCTOR WHO's about to end. What are you fans going to do ?

TC: *Well, we're still hoping that there is a future, but if you say...*

PH: I don't actually KNOW. I'm not in a position to know. But reading between the lines, it seems fairly clear.

TC: *They've just announced Bonnie Langford is to join the show.*

PH: Oh really ? I hadn't seen that.

TC: *Which may make the fans less sorry to see it go !*

PH: Hmm. I think the show has lost its grip on the public imagination. Whether that's because it's not made as well or because it's run its natural life I wouldn't like to say. I haven't watched it in detail recently, so I can't comment in detail—I've only just dipped into it. But probably the latter.

I would like to see the programme judiciously repeated. It would be quite wise to leave it and repeat it in a few years time. Look at the success of the repeats of The Avengers, The Prisoner and Danger Man. I think it would be best to let it rest happily as a classic (or semi-classic)...

TC: *You say you think it's played itself out, but some people thought that when you took over—it was over ten years old even then.*

PH: There was a feeling before Barry Letts took over that it was on its last legs, but Barry revitalised it and brought it forward into a new era. So in fact I took over a healthy show.

TC: *So you don't think a new producer could do a Barry Letts or a Philip Hinchcliffe and revitalise the show ?*

PH: The audience has become more sophisticated and there is imaginative competition. Not just in science fiction but in other programme areas as well, comedy etc. There is a new voice in television today.

It's difficult for a programme like DOCTOR WHO, which though you can keep changing the Doctor, is tied to its format. It could continue if it settles for not just appealing to younger children but to try to appeal to adults as well—as I tried to do—but it would be very difficult.

That's not to say that something else would do any better, because there is a magic at the centre of DOCTOR WHO which is not there in something like Blakes 7.

If you could spend more money on it, like Dreamchild where the quality of those creatures is fantastic, but that is because of the Henson organisation's cash and experience. If you could provide a degree of expertise like that—which has a spectacular quality of imaginative recreation—then yes, the sky would be the limit.

TC: *Next season we are promised spectacular new monsters, but then we always are !*

PH: The only possible way to carry on would have to be absolutely revolutionary. Do you know the joke about God being a woman and black ? I forgot how it goes, but anyway she wasn't very happy. You'd have to do something as revolutionary as that—with a woman or something. THAT kind of revolution.

The only other thing is that it has been a good moneyspinner with BBC Enterprises. Whether they want it continuing out of the conveyor belt I don't know. I rather suspect it has run its course.

If in future there is a soft heart for it in the public, the wisest thing would be to repeat it.

TC: *BBC Enterprises is releasing videos of old DOCTOR WHO—in fact they've released three of your productions.*

PH: Really ? I thought they'd only released one ?

TC: *They've brought out REVENGE OF THE CYBERMEN, PYRAMIDS OF MARS and BRAIN OF MORBIUS. They were going to release THE TALONS OF WENG CHIANG, but they're censoring it.*

PH: Why ?

TC: *They want all DOCTOR WHO videos to go out with a 'U' certificate, and so they're chopping bits out of TALONS.*

PH: TALONS is not that frightening. I find it all a bit silly really.

I'm quite interested in what's happening in America, though I've not been to a convention there. *(Now that would be a DOCTOR WHO producer worth inviting to an American convention...)*

TC: *Yes, it's very popular there, yet American productions do have more money, time and special effects and the Americans seem to prefer DOCTOR WHO.*

PH: They don't have more time. They have a faster turn round than we do.

TC: *Yes, I was thinking about American cinema. Look at Star Trek, resurrected as a series of feature films. Do you think DOCTOR WHO could have a future in that direction ?*

PH: Oh, you could make it into a feature film, absolutely. Of course, there have been attempts, but nothing's happened yet. You could try to bring it up to date.

Take Back to the Future—now that's pure DOCTOR WHO. The professor character in it is certainly pure DOCTOR WHO. Although much of it's set in the 1950s, it's a modern film in many ways.

So I suppose yes, you can make it a smash hit as a feature film.

TC: *Right, Philip, thanks for your views and comments. I'll mention that you don't wish to do any more interviews and hopefully you won't be bothered in future.*

PH: I hope so. You won't see me being interviewed anywhere else either.

TC: *Thank you very much.*

DOCTOR WHO
AN ADVENTURE IN SPACE & TIME
SEASON EIGHT SPECIAL
april 1st
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DOCTOR WHO The Unfolding Text
John Tulloch & Manuel Alvarado

89% OF FANS WANT A NEW PRODUCER (CONT'D)

return, it appears that little thought has occurred in this direction during the 18 month hiatus.

The script-writer, Eric Saward, and the writers for the season (Robert Holmes, Philip Martin, Pip & Jane Baker) were all writers for Season 22 - the very season that caused Michael Grade and Jonathan Powell to decide that it was time changes were required. However, all these writers, particularly Robert Holmes and Philip Martin, are highly talented and capable of writing good DOCTOR WHO—provided their scripts are left intact by "demon script-editor" Saward.

So, perhaps the area in which the show will once again primarily fail is on the direction side. Yet again, John Nathan-Turner has snubbed great directors like Michael E. Briant, Christopher Barry and Derek Martinus who have proved, time and again, that what makes the best DOCTOR WHO are those directors with the ability to convey filmic and explosive visual imagery. Although Nick Mallet and Ron Jones may be polished directors on certain types of programme, they are not suited to the style which DOCTOR WHO requires, as witnessed by Mallet's only BBC production to date, Black Silk, and, most notably, Ron Jones' previous DOCTOR WHO credits. But, clearly the most disturbing choice concerns the rumoured appointment of the season's third director. It is alleged he has only just completed the BBC Director's Course, without any previous directing credits to his advantage, but has apparently landed the plum job solely because he is an acquaintance of the producer ? JN-T is renowned for his policy of testing "new-blood" on the show, but surely at such a crucial time at which the show has to prove itself to the BBC Execs on 6th Floor, such risks are clearly the act of reckless foresight ?

And the policy of billing star comedians to feebly attempt to boost the show's popularity with the public (Beryl Reid, Liza Goddard, Rodney Bewes, Alexei Sayle...) continues unaltered with the incredible lack of foresight put into the casting of Bonnie Langford as Melanie and now Carry On actress Joan Simms in the opening story. Again, these people are highly talented performers in their own specialized fields of entertainment—so how on earth does JN-T expect DOCTOR WHO to be taken seriously when the public are only accustomed to them as light entertainment performers ?!?

However, ironically the only aspect of the series that will have changed on its return (apart from the opening titles and music) is that no money will have been wasted on overseas jaunts by the production team, though whether this is as a result of guilt and embarrassment or simply because the budget won't stretch to this luxurious perk is unknown.

One major fact, however, is clear—the public aren't watching in their droves anymore and both the BBC and the fans are unhappy with the way the show is produced today. There is a simple solution that should have been applied a year ago: a new, experienced production team must be appointed for Season 24. There can be absolutely no justification at all in JN-T deciding to stay yet another year. Only then can DOCTOR WHO have a chance to prove itself, if the BBC will allow it to.

DOCTOR WHO desperately needs an invigorating injection of new blood and ideas—via a new production team who can steer the programme away from the overt pantomime aspect JN-T is so apparently set on developing further.

CYBERCON

Following the success of their Genesis Covention in Manchester, Phoenix are now proceeding with plans for The Cyber-Con.

The original intention to hold this event at Imperial College in London was abandoned when it was learnt that their accommodation was not available to anyone under 16. Phoenix will therefore be returning to Manchester to use the impressive facilities on offer at UMIST—probably the most ideal convention venue in the country.

The dates are 16-17th August and the advert at the back of this issue reveals an impressive guest line-up with a final total of over 20. There will also be plenty of visual material, as well as a free cabaret and panel games.

Registration and accommodation rates compare favourably with other conventions and deputy organiser Steve Pugsley will have a regular colourn in DWB detailing all the latest developments.

HUW WHELDON

Huw Wheldon, a former head of BBC television, died last month aged 69. As Director General in 1965 he sanctioned the go ahead for the longest DOCTOR WHO adventure ever—the epic 12 part DALEKS' MASTERPLAN, to apparently satisfy his Dalek-crazy mother !

Contrary to initial beliefs and expectations, the budget allocated for Season 23 has been proportioned to that of Season 22. Originally it had been confirmed that the budget for the 14 episodes would remain unchanged from the original 26 episodes that comprised the cancelled season. Unfortunately this has resulted in some cutbacks which take affect from the very first story, THE MYSTERIOUS PLANET, on which location filming begins from April 7th to the 11th. But instead of the usual procedure of recording location material onto film, it will now be done as an outside broadcast and recorded onto video, which is far cheaper and less effective. For example, compare the realistic quality of the location filming for PLANET OF FIRE to the video content done in the studio at the BBC (i.e; the interior scenes). The outside broadcast is done in a village in the south of Petersfield in Hampshire (off the A5) in an Iron Age replica village which, in the script, exists several thousand years after earth has been totally destroyed with only a few underground survivors having evolved to the stage of the 2nd Iron Age, castles and all. The first guest star is confirmed as Carry On actress, Joan Simms, and the story features many of the standard Holmes' archetypes. After a week on location there follows 2 studio blocks, the first on the 24-25th April and the second for 3 days over a weekend in early May.

Moving onto Philip Martin's MINDWARP, it is likely that Peri will soon be meeting Adric in that great castle in the sky... The story revolves around Sil's home planet called Thoros Beta and features many of his own race, including his boss ! Via the recently acquired computer paintbox process, footage of the sky and sea will be tinted so the sky appears green and the water red. (It is therefore possible that Marvel's April Fool from years back of converting black and white stories to colour may not be too far away...). Philip's original Ice Warrior / Sil story entitled PLANET OF STORMS was to have involved Sil in a devious plot to change the climate of a planet, supposedly to make it comfortable for the Ice Warriors to live on. Unknown to them is his real intention of moving in and selling woolly clothing to the planet's now freezing inhabitants at, you guessed, huge profits !

BAKERS/SAWARD PEN LAST 6 PARTS

Pip and Jane Baker are now confirmed as the authors of the third 4-parter which is now running dangerously close to schedule. Apparently they were commissioned because they are capable of producing effective results at short notice.

And finally, Eric Saward now has the task of wrapping up the season (and the series ?) in place of Robert Holmes who is seriously ill in hospital. So, the mystery of the Season's format is now clear, comprising of four stories made up of 4-4-4-2 episodes.

MORE SEASON 23 NEWS NEXT MONTH

NEWS IN BRIEF

TERRY NATION, *creator of Blakes 7 and the Daleks, is interviewed in the May issue of Starlog.*

SPACE COPS will be transmitted on BBC2, and not BBC1 as previously indicated. The series is directed by Graeme Harper, with the opening episodes written by Chris Boucher. Thus DOCTOR WHO will be BBC1's sole sci-fi output.

DWB *apologises for mentioning 'WHO Dares' and Andrew Skilleter in an article featured in last month's issue. No criticism of them was intended and we apologise for any misunderstanding which may have arisen.*

DAVID SAUNDERS, former DWAS Co-ordinator, has almost completed preparation of the first of a three-volume encyclopedia of DOCTOR WHO due out at the turn of the year.

BAFTA *award-winners included Lisa Westcott, who supervised make-up on BLACK ORCHID, and Michael Burdle, costume designer on THE ARMAGEDDON FACTOR.*

PETER CUSHING, star of the Amicus Dalek films, had his autobiography published by Weidenfeld and Nicolson last month, the cost £9 95.

FANZINES are now available again following our Sound-Off in the November DWB which condemned BBC Enterprises decision to have them banned in Forbidden Planet in London. However, for the time being Forbidden Planet still are not permitted to sell DWB on their premises.

SIXTH FLOOR REPLIES

By Tim Collins

Clearly, neither letter gives a firm guarantee for the future of the show, but I feel they are important none the less. Mr. Carrocher denies any decision has yet been taken on axing the show, and points to the ratings —NOT Grade's personal opinion as the deciding factor.

Bill Cotton, meanwhile, at least goes on record that he still regards DOCTOR WHO as "this particularly important part of our drama output".

As an aside, it is worth noting that when I wrote to Bill Cotton himself I only received a reply from Mr.Carrocher, but a letter to Michael Checkland, Deputy Director General and in charge of finances at the BBC, produced a letter from Mr. Cotton in person. This perhaps indicates that the financial value of the programme is the most promising angle for fans to stress when questioning 6th floor execs on the future of the show.

BBC Television Centre London W12 7RJ

24th January 1986

Dear Mr. Collins,

Thank you for your letter of 14th January 1986 to Bill Cotton, to which he has asked me to reply on his behalf.

We can quite understand the concern of the many followers of "Dr. Who" in connection with the rumours surrounding his future.

There is still no intention, on the part of either Bill Cotton or Michael Grade, to "kill off" the Doctor, and I must point out that a run of 14 episodes is by no means a short one in terms of television serials. BBC policy in these matters is, to some extent, determined by the popularity of programmes as reflected in audience figures.

I hope this will help to reassure you.

Yours sincerely,

WILLIAM CARROCHER

Chief Assistant to the Managing Director

Dictated by William Carrocher and despatched in his absence by [illegible] (Secretary)

T. Collins, Esq.,
Garnish Hall,
Theydon Garnon,
Nr. Epping,
Essex
CM16 7NE.

JRH

BBC Television Centre London W12 7RJ

TELEPHONE 01-743 8000 TELEX: 265781 TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

from the MANAGING DIRECTOR OF TELEVISION

11th February 1986

Dear Mr. Collins,

Mr. Checkland has passed me your letter of 14th January for reply.

Rest assured, as the organisation that has created and nourished "Dr. Who" over the years, we will not throw away our property without very careful consideration. We have every reason to expect that the next series will be up to standard and will ensure the continuation of the character.

As I am sure you realise, we are well aware of our income from the various activities surrounding the programme. I regret to say, however, they do not add up to the sort of money that would fund a series.

I hope you will continue to enjoy and support this particularly important part of our drama output.

Yours sincerely,

Bill Cotton

(Bill Cotton)

Tim Collins, Esq.,
Garnish Hall,
Theydon Garnon,
Nr. Epping,
Essex
CM16 7NE

MERCHANDISE

NEW SEVANS MODELS

Following on from last month's news from Sevans, further info on the Ice Warriors kit is that the total number of pieces should be around 25. In keeping with the Dalek kit, detailing tips and a painting guide which help the model "come to life", will be included. Various weaponry will also be supplied to recreate any prop from the 4 stories.

A novel idea for the pre-EARTHSHOCK Cyber-kit is the inclusion of additional individual pipes and tubes for added realism.

As with the above kits, the Dalek film version is a fifth in scale and identical to the TV Dalek already available with the following enhancements: An additional moulded claw-arm, large dome bulbs and the large 'bumper-car' fender. There is a full painting guide for both films, and this time a sheet of self adhesive chrome finish vinyl which attaches to the collar-bands, eye-stick, etc., to simulate the chrome finish on the 2nd film props.

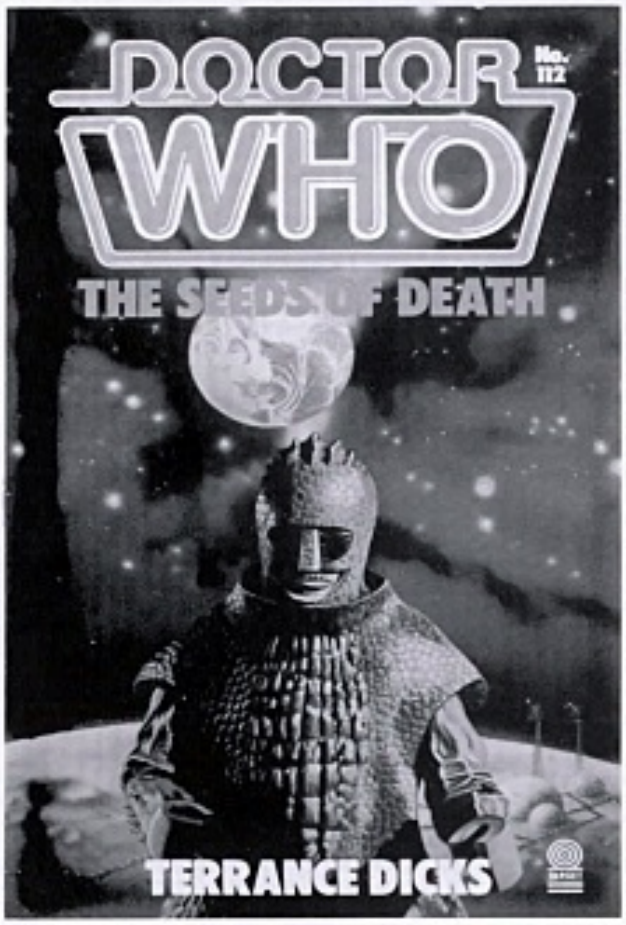
Subject to BBC approval, each new kit will include a moulded/contoured badge with either the monster's face or, in the case of the Dalek, the full thing (approximate size about 50mm in diameter). Unfortunately Sevans have had to drop the idea of including free posters with each kit in case it cuts across Andrew Skilleter's licence.

The models should be available by the summer, and other kits on the drawing-board now is a Davros kit, of which the prototype (printed here) has been completed. However, it is in moth-balls this year and should surface in 1987. Tardis consoles for Hartnell thru Pertwee and EARTHSHOCK Cybermen are also on the cards for the future but their release will depend on the future developments of the series, as each kit costs many thousands of pounds to set up, and it would be unwise to invest with the series' current instability.

TITAN PORTFOLIO SERIES

Printed below are two of the five Chris Achilleos prints released by Titan Books this May. Based on the original Target book covers, drawn by Achilleos between 1973-'77, the other 3 prints hail from THE THREE DOCTORS, GENESIS OF THE DALEKS and The Making of DOCTOR WHO books. Of these, only the latter 2 are still used as book covers by W.H.Allen, with the other 3 having since been 'updated', though arguably the paintings below are far superior to their modern day counterparts.

Chris Achilleos, considered by many to be the all-time best WHO artist, has also designed the series. Produced on heavyweight art-paper suitable for framing, each print comes complete with a top-sheet and costs £3.99 (USA:$7.95 Canada:$11.25, Australia: price yet to be decided).

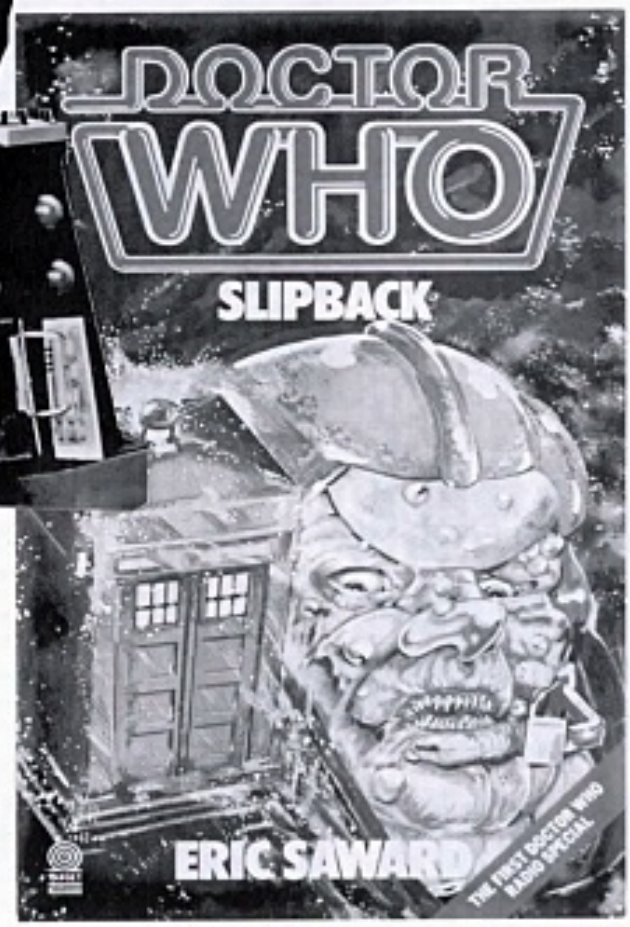


RETURNING TO EARTH IN THE 21ST CENTURY, THE DOCTOR, JAMIE AND ZOE IMMEDIATELY FIND THEMSELVES CAUGHT IN THE MIDSTS OF A CRISIS. T-MAT—A FORM OF INSTANTANEOUS TRANSPORTATION ESSENTIAL TO THE SMOOTH RUNNING OF LIFE ON EARTH—IS GOING DISASTROUSLY WRONG.

THE DOCTOR DISCOVERS THAT THE T-MAT BASE ON THE MOON HAS BEEN TAKEN OVER BY A GROUP OF ICE WARRIORS, LED BY THE VILLAINOUS SLARR. THEIR HOME A DESOLATE AND DYING PLANET, THE MARTIAN INVADERS SEE EARTH AS A WORLD RIPE FOR CONQUEST.

BUT BEFORE THEY CAN COLONISE EARTH THEY MUST DRAMATICALLY ALTER ITS ATMOSPHERE, AND SO THEY UNLEASH THE SEEDS OF DEATH ...

HARDBACK: 17TH JULY (£6.95), PAPERBACK: DECEMBER '86



THE TARDIS MATERIALISES ON BOARD THE VIPOD MOR, A GALACTIC SURVEY SHIP CAPTAINED BY THE REPULSIVE ORLOUS MOSTON SLARN.

THINGS ARE NOT GOING TOO WELL ON BOARD THE SPACECRAFT: A MYSTERIOUS KILLER STALKS THE SHIP'S INFRASTRUCTURE; A JUNIOR OFFICER, WHOSE BODY IS FOUR YEARS OLDER THAN HIS BRAIN, COMMANDS ITS BRIDGE; THE CRAFT'S COMPUTER SEEMS TO BE DEVELOPING ITS OWN DISTINCTIVE PERSONALITY; AND SLARN THREATENS TO VENT HIS VINDICTIVE ANGER ON HIS CREW.

SOON THE DOCTOR AND PERI STUMBLE UPON A SHOCKING SECRET, A SECRET UPON WHICH DEPENDS THE FATE OF THE ENTIRE UNIVERSE ...

HARDBACK: 14TH AUGUST (£6.95), PAPERBACK: JANUARY '87

WITH ONLY ONE HUNDRED AND SIXTEEN READERS BOTHERING TO VOTE IN THE LATEST READERS POLL, THE FINDINGS AREN'T PERHAPS AS REPRESENTATIVE AS THEY COULD BE AND IN SOME OF THE CATEGORIES IT HAS BEEN IMPOSSIBLE TO SEPARATE OVERALL PLACINGS DUE TO THE PROXIMITY OF THE POINTS CERTAIN NOMINATIONS ACCUMULATED. IN THESE CASES, EVEN THOUGH A COUPLE OF POINTS MAY HAVE SEPARATED THE FINAL COUNT, EQUAL PLACINGS HAVE BEEN AWARDED. BUT IN MOST CASES IT IS ABUNDANTLY CLEAR WHAT IS, AND WHAT ISN'T, POPULAR WITH FANDOM IN GENERAL RELATING TO DWB AND THE STATE OF THE PROGRAMME TODAY.

WHILST DWB CAN OF COURSE BE CHANGED IN ACCORDANCE WITH THE MAJORITY VERDICT OF ITS READERS, IT IS ALSO HOPED THAT DOCTOR WHO PRODUCER JOHN NATHAN-TURNER AND THE EXECUTIVES ON THE BBC SIXTH FLOOR WILL ALSO TAKE HEED OF THE GENERAL CONSENSUS OF FAN OPINION AND, COMBINED WITH THE NEEDS OF THE MOST IMPORTANT VIEWERS—THE PUBLIC—ACT ON THESE FINDINGS AND HOPEFULLY COME UP WITH A FORMULA TO MAINTAIN THE SHOW'S LONGEVITY FOR A LONG TIME TO COME...

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READER

WHICH ISSUE OF DWB DID YOU FIRST BUY ?

Issue 10 was by far the first taste of DWB for most people, being the first of the 'new-look' glossy issues with an increased print-run of almost 100%. The first few photo-copied issues are now remembered nostalgically by approximately 35% of today's readers who purchased DWB during the photo-copied era when it had a somewhat more notorious reputation... A Best of DWB#1-9 issue is still on the cards and it will almost certainly be out by the end of the year.

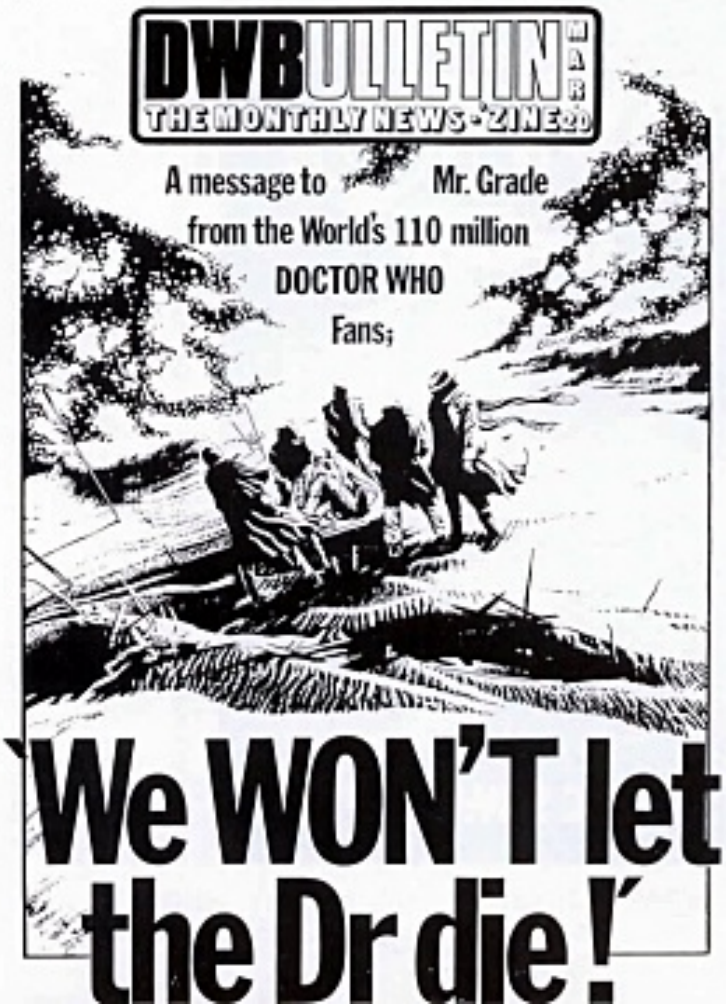
DO YOU BUY DWB EVERY MONTH, MOST MONTHS OR OCCASIONALLY ?

89½% of the voters read DWB every month, compared with 91½% in last year's survey, with 6% purchasing DWB most months and only 4½% occasionally. For people who have missed issues and wish to catch up, a list of current back issues available appears on page 15 at special discount prices.

DO YOU SUBSCRIBE TO OTHER FANZINES ?

With the emergence of CMS Space and Time in full colour to cover the Pertwee years, the long-awaited return of Shada and a splattering of promising new 'zines, it comes as no surprise that 57½% of DWB readers now subscribe to other fanzines, up slightly on last year's 55½%. But for 42½% of readers, DWB is the only fanzine subscribed to.

EXCLUDING THE SPECIALS, WHICH WAS YOUR FAVOURITE ISSUE OF DWB DURING 1986 ?



DWB#20	22½%
DWB#23	15 %
DWB#26	15 %
DWB#27	15 %
DWB#28	15 %
DWB#19	9½%
DWB#21	6 %
DWB#22	2 %

11 people expressed no preference to any particular issue.

Perhaps rather predictably, the issue which blasted the headline: 'We WON'T let the Dr die !', together with almost instantaneous coverage of the cancellation (the issue was only days away from going to press when the news broke, whereas C.T. had to wait an agonising 3½ weeks till it could inform its members of all the ins and outs of the affair as their previous issue had been delivered just days before the dreaded announcement), won it the most amount of praise from readers, with the following comments:

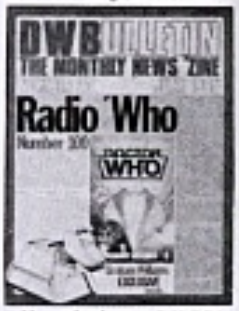
DARREN SEVKET; Brilliant coverage of the hiatus...
ROBERT TAYLOR; It was a battlecry for the show...
LISA HENNES; The cover was stunning...

Ironically, issue 19 achieved most of its nominations simply because it was the only DWB released in 1985 published before news of the cancellation erupted and so didn't pervade an air of gloom. And of the other issues, comments included:

DAVID GIBBS ON DWB#21; The last one with a decent type-face...
MAXWELL ROWAN ON DWB#23; Attractive layout with good mixture of news and articles...
TIM SPENCER ON DWB#26; Good eye-catching cover and 'WH Otoom on page 6 was hilarious...
MILES BECKINGHAM ON DWB#28; Overall content well-balanced...

I'm inclined to stick by Maxwell's choice in naming #23 as my own personal favourite, though please don't ask me why as I haven't a clue !

WHICH OF THE 1985 SPECIALS DID YOU PREFER ?



Ed's choice—DWB#23 & The Winter Special

To my surprise, the Summer Special emerged as marginally more popular than the Winter Special, the latter of which boasted far greater diversity in both content and layout. Nonetheless, the Summer Special's format was favoured by 57%, compared to 43% of voters who preferred the Winter Special. And again a handful of voters thought they were both equally as good as eachother. Here are some of the views expressed on the 1985 colour specials:

SUMMER SPECIAL
DARREN SEVKET; Greater written material...
RICHARD CHARLTON; More interesting articles and photos...
SHELDON COLLINS; An Unearthly Revelation was a waste of space...
WINTER SPECIAL
LLOYD GRIFFITH; Fantastic cover and better use of colour pages...
PAUL WINTER; Much more positive towards future...
MILES BECKINGHAM & PAUL HOBBS; Invaluable pull-out guide...
DANIEL BLYTHE; More to read, variety of pics and articles...
and...
DAVID GIBBS; They were both brilliant !

The lengthier than usual interviews appeared to be the Summer issue's winning point and a couple more major interviews are lined-up for this year's Summer Special...

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RS POLL

WHICH OF THE FOLLOWING WOULD YOU PREFER:

8 monthly issues and 2 Specials per annum 78½%
6 bi-monthly full colour Specials at 32 pages ..... 13 %
4 bi-monthly issues (24 pages each) and 2 Specials (at least 25% cheaper than the above choices) 8½%

The answer speaks for itself and DWB will remain in its present popular format for yet another year.

IN THE SPECIALS, DO YOU PREFER:

Colour posters only ..... 22 %
A mixture of posters and photo-sized pictures only ..... 29 %
A mixture of posters, photos and artwork ..... 49 %

Although a higher percentage of people voted for the latter category compared to the former two, the former two combined indicates that colour artwork is not desired by approximately 51% of readers. As a compromise, only two or less pages of colour artwork (compared to three in the Winter Special) will be used in future Specials, combined of course with a mix of posters, photos and new Target covers, which proved very popular in full colour.

DO YOU THINK DWB HAS BECOME MORE OUTSPOKEN OVER THE LAST YEAR ?

With the year of the cancellation, DWAS in disarray and other troubles, it is hardly surprising that 61% of the voters thought DWB had become more outspoken in 1985, compared to only 15½% in 1984. Only 3% found DWB less outspoken with 36% thinking there was no change in the tone of its written material in 1985.

DO YOU ENJOY DWB MORE NOW THAN WHEN YOU FIRST BECAME A REGULAR READER ?

Fortunately, 55½% do, compared to only 6½% who don't. Of the 38% who enjoy it about the same, many pointed out they were simply referring to the same high standard that has been maintained.

Hopefully, DWB will continue to improve with each successive issue in the future.

IN YOUR OPINION, IS DWB:

Too expensive ..... 0 %
Priced about right 55½%
Value for money 44½%

DWB has always strived to be not only the most popular, but also the best value fanzine on the DOCTOR WHO market. DWB is equivalent in size to a standard 32 A5 page fanzine, yet most non-glossy and colourless fanzines actually cost more !

Ex-C.T. editor, Dominic May, claims C.T. offers better value for money than DWB, something DWB strongly denies. For £8 a year, C.T. offers 12 monthly newsletters, each comprising anything up to 50% of advertising space, although for four of those issues C.T. will be merged quarterly from now on with Tardis, on glossy paper. But at £12 a year DWB offers 8 monthly issues with an average of only 2 sides of advertising and 2 forty-page Specials complete with 16 full colour pages. It is our intention to always offer the best value for money and certainly, as the above indicates, we appear to be succeeding !

WHICH OF THE FOLLOWING REGULAR ITEMS DO YOU ENJOY MOST AND WOULD LIKE TO SEE MORE OF IN 1986:

News 96
Interviews 84
Topical Articles 50
Letters 36
Season Reviews 32
Artwork/Posters 15
Convention Reports 15
Whotoons 15
Sound-Off 8
Video Covers 5

WOULD YOU LIKE TO SEE ANY OF THE REGULAR ITEMS DROPPED:

Video Covers 43
Sound-Off(17), Convention Reports(12), Letters/Artwork/Whotoons(6)

News and interviews again proved to be the overwhelming favourite regular items of DWB in 1985. As always DWB will continue to bring you complete coverage to all aspects of news in the 'WHOniverse, and will continue to speak out on behalf of the majority of Fandom on some of the more controversial issues of which other news-'zines fear to tread... Interviews will occupy the season review slots for when the series is off the air, and we have many popular names lined up for the future...

The letters pages gained in popularity during 1985, despite them comprising largely of a barrage of outcries over the cancellation and DWAS controversy. Hopefully, events this year will tone down the amount of hostility which reached an all-time high for Fandom. Following objections by many people to the amount of space the letters pages take up, they have now been trimmed to a maximum of two pages per issue (viz DWB#31). Season reviews will return of course in the Autumn, and artwork and convention reports will continue at their present rate, though unfortunately Richard Starkings has had to rest plans for new Whotoons due to his increasing workload at Marvel, but we hope to publish some of his 'classics' over the next few issues.

And so to last year's 2 least popular items. Again the video covers have been voted least-favourite feature, and by a huge margin. They have now been cut back to four-monthly intervals, as compared to alternate months as previously, and the May issue will see the last of the pre-Season 23 releases, afterwhich the all-important Season 23 stories will be embarked upon. The reason they are continuing, albeit now very occasionally, is answered further on. Issue #32 saw the last Sound-Off column, a potentially exciting feature which never really took off as intended as, being released in a climate of tension, it was unfortunately misinterpreted as an excuse for another outlet to vent fustration.

WHICH PEOPLE DO YOU PREFER TO SEE INTERVIEWED:

People behind the cameras (directors, writers, producers, etc.) scored well ahead of actors and actresses who only achieved 32% in the popularity stakes, although 28% of readers voted for an even mix between the two categories. But with 40%, interviews will be slightly biased towards behind the camera DOCTOR WHO names, who invariably have more varied and interesting things to talk about. And, for the first time in a DOCTOR WHO magazine, DWB is planning a series of interviews with people who, though not directly involved in the making of the show, have the power to cast decisions which directly affect the series. One such person is present BBC2 Controller, Graeme McDonald, who, as Head of Drama on BBC1 in 1980, appointed John Nathan-Turner as producer of DOCTOR WHO and you can find out why next issue...

YOUR FAVOURITE ITEMS OF 1986:

1st) THE GRAHAM WILLIAMS INTERVIEW (G.Levy/D.Miller)..23 & 24/25
2nd) Cancellation Coverage (J.J.Bentham).....20, 21, 26 & 28
3rd) Graeme Harper Interview (G.Levy/D.Miller).....24/25
4th) Series Survey Results (G.Levy).....27
5th) PanoptiCon 6 Diary (S.Pugsley).....26
") Nicola Bryant Interview (M.Wood).....28
7th) Season 22 Reviews (Dr.C.M.Barron/G.Wood/D.Bywater/G.Levy/S.Nasse/S.Glancy.....19, 20, 21 & 22
8th) An Unearthly Revelation (G.Levy).....29/30
9th) What JN-T Said at Manchester (Phoenix Promotions).....29/30
10th) Sound-Off (S.Pugsley).....27
11th) Aussies Revolt (A.Howe).....23
") Michael Briant Interview (T.Collins).....29/30
") The Early Years Preview (J.J.Bentham).....29/30
14th) History of Space & Time (Stephen James Walker).....24/25
") Continuity Cracking Up (Stephen Glancy).....24/25
") Nigel Robinson Interview (G.Levy).....29/30
17th) Heather Hartnell Interview/Obituary (N.Palmer/G.Levy).....19
") C.T. Take-Off (D.Miller).....21
") What Have We Lost ? (N.Setchfield).....24/25
") Writing For Television (G.McCoy).....24/25
") Title Relevancy of the Daleks (C.Hinton).....28
") The Androzani Effect (P.Cornell).....29/30

YOUR LEAST FAVOURITE ITEMS OF 1986:

1st) AUSSIES REVOLT (A.Howe).....23
2nd) Title Relevancy of the Daleks (C.Hinton).....28
3rd) The Death of DOCTOR WHO (G.Levy).....26
4th) An Unearthly Revelation (G.Levy).....29/30
5th) Series Survey Results (G.Levy).....27

As reflected above, many people didn't take the Winter Special into consideration when voting for their favourite items as this was the issue which carried the polling-form as well as being dated 1985/86. And very few people voted for a least favourite feature so it only required a handful of votes for an item to register.

FAVOURITE WRITER:

1st) J.JEREMY BENTHAM
2nd) Stephen Glancy
") Steve Pugsley
4th) Dr. Colin M. Barron
5th) Rod Ulm

FAVOURITE ARTIST:

1st) PHIL BEVAN
2nd) Judith Bailey
3rd) Stephen Cranch
") David Miller
") Richard Starkings

>

HAVE YOU ANY IDEAS FOR NEW FEATURES ?
You sent in many and excellent varied ideas for new features you would like to see. By the closing date, many had already seen the light of day:
TIM COLLINS; Features on foreign Fandom done sympathetically (a whole issue sympathetically dedicated to Australia last month)
ANDREW ROBERTS, BRIAN COTTER, DANIEL BLYTHE...; Articles on lost stories and what they were about (Recently covered by Marvel)
K.J.TURNER; More rare blasts from the past and...
...CHRIS CARTER; A regular column looking at what was going on in the DOCTOR WHO world 10, 15 and 20 years ago (See this issue)
TERRY DENTON; Article about extent of photos in existance, particularly from missing episodes (See last issue)

There were also some ideas that won't be surfacing in the near future:
RICHARD UTTLEY, S.M.HALLIDAY; Complete listing and reviews of old merchandise (Too limited in taste and it would require a full size book to do the subject full justice)
STEPHEN DOWSE; Reviews of past seasons (Unworkable in a topical monthly news-'zine)
IAN SKELTON; Increased editorial (Now, if it's a cure for insomnia you're looking for...)
DAVID THOMAS; Season surveys all the way back to Season 1 (Already done in C.T. in Anniversary year and, to some extent, in the DWB Series Surveys)
RAYMOND HARLEY; Fan fiction (Ahem, next ?)

But on the whole, most ideas were exciting and innovative, so if you think you could help with any of the following, please drop us a line:
DARREN SEVKET; DOCTOR WHO in the eyes of the BBC / decisions made relating to...
PAUL WINTER; More of what the media say on DOCTOR WHO
JON ROSENBERG; Release The Best of DWB#1-9 finally
DAVID BRAWN; Reprint interviews from older 'zines with now deceased people
STEPHEN GREENACRE; The ratings over the years and an interview with Peter Cushing
DAVID GUEST; Forums—more than one person on the same subject
NICHOLAS BIRD; More humorous articles
DAVID THOMPSON; History of the Weekly / Monthly with interviews with writers, editors, etc.
MAXWELL ROWAN; History of Target books
DAVID GRIC; A W.H.Allen Good Book Guide, with star ratings
MARK HODMAN; How a Target novel is produced from start to finish
IAN McLACHLAN & MANY OTHERS; Target book reviews
ANDREW O'HARE; Articles on readers' favourite moments in 'WHO'
MICHAEL McNANEE; More articles written by writers and directors
ANDREW PORTER; Change the video covers to posters
PAUL HASSALL; Extensive reviews of other fanzines
THOMAS ADAMS; A periodic merchandise update and prices they <u>should</u> be sold for
KEITH WILKINSON; Complete listing of repeats and cut scenes
DR. COLIN M. BARROW; More info on the missing episodes (even rumours) and with all leads followed up
DAVID GIBBS; Articles by people who <u>like</u> the show

DO YOU USE THE VIDEO COVERS ?
15½% represents a 2½% increase on last year's result, and so we thought it unfair to dispense with them altogether, especially as this figure doesn't represent the people who said they would use them if they had recorders or just have the betamax format

WOULD YOU LIKE TO SEE ANOTHER SERIES SURVEY ?
A massive 87½% of people enjoy assessing the results of our annual Series Surveys, though understandably 80½% would prefer to wait till the end of Season 23 before we commence on our next one, and so it will not be appearing this year

WHERE DO YOU PREFERS ADVERTS IN DWB ?
62½% of the voters prefer adverts kept at the back of each issue well out of the way of the feature content, although over a third like to see them scattered throughout. Reader David Gibbs hits upon the ideal solution when he says he doesn't mind them anywhere as long as they're tidy. Therefore, neat and tidy ads will be given preferential treatment and untidy ads will be placed at the back of each issue.

GENERAL QUESTIONS ON THE CANCELLATION

WHAT WAS YOUR REACTION TO NEWS OF THE CANCELLATION ?
Very Shocked 61½%
Quite surprised 33½%
Expected it ..... 5 %
IAN McLACHLAN: Thought the ratings had been low for some years and wondered how long the BBC would let the show continue

DO YOU AGREE WITH THE THEORY THAT THE SHOW NEEDS AN 18 MONTH REST, RATHER THAN LET IT CONTINUE ON ITS NATURAL COURSE ?
Yes 45½%
No 41½%
Don't know ..... 13 %

A surprisingly high proportion of fans agree with the BBC's view that DOCTOR WHO needed a rest after Season 22, which indicates the extent to which they felt the production team had run out of ideas and motivation by this time. So, despite the initial hype at its reception, it is probably fair to say Season 22 was an unmitigated disaster with fans as well as the public, with the face-saving REVELATION OF THE DALEKS arriving just too late to make any significant swaying of judgments.

TO WHAT TO YOU ATTRIBUTE SEASON 22's FAILURE WITH THE PUBLIC ?
Colin Baker 5½%
The 50 minute format ..... 15 %
Stagnation caused by JN-T's endless tenure 47½%
Time-slot and lack of publicity 22½%
Combination of above 9½%
(Commented on in news section)
Other nominations included:
DAVID GREENHAM; Complicated plots
TIM COLLINS; Poor scripts
DARREN SEVKET; Lack of money and silly plots
SCOTT WILSON; General story content
LLOYD GRIFFITH / DAVID THOMPSON; Trying to please the fans and forgetting about the public
PAUL WINTER; THE TWO DOCTORS
DAVID BRAWN; Catering for the fans rather than the public
STEPHEN TUNNOCK; " " " " " " "
LARRY DICKERSON; Lousy stories—a severe lack of creativity by the writers
TERRY DENTON; Colin Baker's costume and Peri whining made everything unbelievable
TIM WESTMACOTT / NICK HOBBS; Eric Saward
TIM SPENCER; Lack of conviction in acting and direction (except REVELATION OF THE DALEKS)

WITH HIS 6TH SEASON APPROACHING, DO YOU THINK JOHN NATHAN-TURNER HAS STAYED IN THE PRODUCER'S SEAT TOO LONG ?
Too long ..... 46 %
Slightly too long ..... 43 %
6 seasons will be about right ..... 10 %
I hope he stays beyond ..... 1 %
(Commented on in news section)
Other suggestions included:
TERRY DENTON; He should have gone with Davison whilst on top
LISA HENNES; He should never have been the producer—he has no taste
DAVID THOMPSON; He'd better leave after Season 23...or else
MARTIN CASSAN; I get the impression he just hangs on and on...
KATHLEEN TOTH (USA); He NEVER should have started

IF YOU FEEL HE SHOULD HAVE LEFT BY NOW (89% of the voters), AT WHAT STAGE IN THE SERIES DO YOU THINK HE SHOULD HAVE DONE SO ?
After THE LEISURE HIVE ..... 1 %
After Season 19 ..... 2½%
Halfway through Season 20 ..... 2 %
After Season 20 ..... 14 %
After THE FIVE DOCTORS ..... 11 %
After CAVES OF ANDROZANI ..... 24 %
After Season 21 ..... 40 %
After Season 22 ..... 5½%
Taking three years as the ideal tenure as producer on a flexible format show like DOCTOR WHO, as prescribed by experienced Department Heads and Programme Controllers and adhered to by his two predecessors, Season 20 would have been the recommended time at which JN-T could have relinquished producer-ship, with possibly THE FIVE DOCTORS being the proverbial icing on the cake. Personally speaking, taking the quality of most of his following season into account, the end of CAVES OF ANDROZANI (the pinnacle of his career on the show) would have been the ideal time throughout his entire tenure at which to call it a day, earning him the respect of just about everyone and leaving an impressive contribution to the show's heritage. Possibly, the person who is more aware of this than anyone is John Nathan-Turner himself ? It is interesting to note how many voters felt he should have left after THE TWIN DILEMMA, thus keeping in the tradition set by Derrick Sherwin and Barry Letts of seeing a new Doctor through his debut story.

WHICH PRODUCTION PEOPLE DO YOU THINK DOCTOR WHO NEEDS TO MAKE IT A HIT WITH BOTH THE PUBLIC AND THE FANS ?
JN-T writers / directors 4½%
Pre-JN-T writers / directors 19½%
All new writers / directors with experience of sci-fi ..... 16 %
Both JN-T and pre-JN-T writers / directors ..... 7 %
Pre-JN-T writers / directors and new experienced writers/directors. 17½%
JN-T writers / directors and new experienced writers/directors. 0 %
Combination of above 35½%
More than half the votes go against what JN-T interprets as good writers and directors for the show. This is hardly surprising considering the light-entertainment / four-square / theatrical abilities of many of the directors he employs—not an ideal approach for DOCTOR WHO which requires, and always had, a great deal of strong visual imagery and explosive energy from its directors. Even some of the writers that have been contracted for the show

apparently haven't been chosen on their own merits but, as JN-T himself wrote in last issue's extract from The Whovian Times, because they are "friends" ? It is this apparent disregard for the real needs of the show, and a kick in the teeth to all that has gone before, that has probably done more to alienate the public, the fans and, most seriously, the decision-makers on the BBC's infamous 6th floor.

ARE YOU OPTIMISTIC DOCTOR WHO HAS A FUTURE BEYOND 1986 ?

Yes 62½%
No ..... 13 %
Don't know 24½%

With the seemingly "Business as usual" type approach JN-T and Eric Saward have adopted for Season 23, we can but pray the BBC give the show a second chance with a new production team, a sentiment echoed by many of you to the above question, including:

PETER NEAMON; If JN-T goes...YES
STEVE WALTON; Yes, but only if Colin Baker and JN-T leave

HOW DO YOU FEEL THE BBC HAVE HANDLED THE AFFAIR ?

Disgracefully 34½%
Carelessly 56½%
Diplomatically ..... 9 %

WHAT IS YOUR OPINION OF THE DWAS' HOLDING BACK ON THE NEWS OF THE 14 EPISODE AFFAIR FROM ITS MEMBERS TILL IT HAD RECEIVED OFFICIAL BBC CONFIRMATION ?

Very responsible procedure ..... 11 %
C.T. has right to withhold information ..... 11 %
Unfair to members 74½%
I've left DWAS as a result 3½%

LARRY DICKERSON; I'm not a member but they seem an irresponsible group to me
JON SMITH; Appalling
TERRY DEBTON; Should have said but stressed it was unconfirmed
CHRISTOPHER SMITH; I really couldn't care less about DWAS
IAN SKELTON; I would have left DWAS if DWB's continuation for the next few years could be guaranteed
MARK BARRATT; I think DWAS would agree they made a mistake

WHAT DID YOU THINK OF DWB's COVERAGE OF THE CANCELLATION ?

Very poor 1½%
Over-sensationalised 19½%
Comprehensive 42½%
Very well informed 36½%

DAVID GREENHAM; Over-sensationalised but comprehensive
DAVID THOMPSON; Over-sensationalised—you shouldn't sell DWB by the show's misfortune
DAVID GIBBS; Over-sensationalised and rather doom-laden, but then again you may have helped save the show ...

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Exclusive— Manning to oust Baker

Sources close to DOCTOR WHO producer, John Nathan-Turner, have informed DWB, just as this issue was going to press, of a replacement for Colin Baker at the end of Season 23. Following JN-T's recent appointment of Bonnie Langford to play the new assistant Melanie, and his casting of Carry On... actress Joan Sims in the first story, it perhaps comes as no surprise to learn that he is currently negotiating with obese and controversially outspoken comedian Bernard Manning to take on the role of the 'seventh' Doctor.

This story, exclusive to DWB, came to light when JN-T was overheard in the BBC canteen singing the praises of the, *"Mind-blowing Doctoresque qualities"* that he considers Manning to possess. *"If you're going to have a big Doctor, you might as well do it properly"*, it is alleged he was also heard to say.

The reasons for Colin Baker's departure are as yet unclear, but no doubt recent uncertainties about the show's future will have played their part.

Thus once again a Season will finish with a completely different cast to the one it started with (as witnessed in Seasons 4, 18 and 21); from Colin and Nicola to Bernie and Bonnie. Reports that the show is to be retitled to 'Bernie and Bonnie's Travels in the Tardis' have also yet to be confirmed but we hope to have a full report next month.

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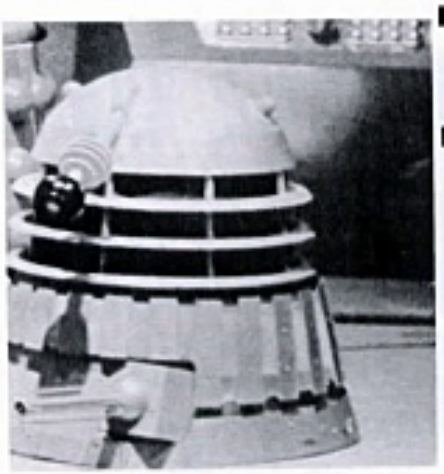
Christopher Barry



PART 2 OF AN INDEPTH INTERVIEW WITH THE ONLY DIRECTOR TO HAVE WORKED ON SEPARATE STORIES FEATURING K9 AND THE DALEKS.

INTERVIEWED BY GUY CLAPPERTON LAST DECEMBER. (PHOTOS FROM POWER OF THE DALEKS AND CREATURE FROM THE PIT)

FOLLOWING 'THE DAEMONS', THE NEXT DOCTOR WHO YOU DID WAS 'THE MUTANTS'...
Who wrote that one ?

BOB BAKER AND DAVE MARTIN.
I don't think I ever met them—they never came to a rehearsal. Strange...

I quite liked the idea. It was plagued by this awful problem of monsters; how can you get monsters who are going to have human arms and legs to look like giant ants ? James Acheson did a marvellous job on the costumes which were difficult . It was a strange story with good and evil, the Nazi figures and all the rest of it. I think it worked. Garrick Magon was very good as Ky, or K-Y Jelly as we seemed to call him, rather rudely !

THE MUTANTS—I'D LOVE TO SEE IT AGAIN !

THE SPECIAL EFFECTS WERE VERY GOOD IN THIS STORY. THERE WAS THAT SCENE IN THE GLOWING CAVE AND I DID HEAR THAT ONE OF THE CAVE SCENES WAS A MODEL WITH C S O'D ACTORS ?
Yes, for two shots or perhaps a bit more. We did have a model cave made of fibreglass lit from behind with quite small lights, and then one camera on that and one on Pertwee and Manning. They were on the blue in the studio and it was just simple C S O, but it was quite effective. It was intercut for the wide open great enormous long shots, but the little things like them running about and moving down the caves were done in Chiselhurst Caves, and they were lit by coloured lights. I think we wet the caves and put some glitter on just where it hit the highlighting.

THE LIGHTING UP OF KY AT THE END LOOKED VERY IMPRESSIVE ON THE SCREEN. HOW WAS THIS EFFECT ACHIEVED ?
I'd love a copy of that because it was effective—it took six or seven simultaneous electronic sources to create that picture. I can't remember how we did it offhand, but as far as I remember we had Paul Whitsun-Jones(Marshal) at the botton of some stairs and Ky was going to appear, grow wings and take off or something. There was to be a shot from a gun of some kind, and Paul Whitsun-Jones was going to have to fall and disappear, I think. We had a variety of C S O and electronic effects, plain mechanical effects and light effects. For the rippling effect on the figure of Ky, I think we just played ripples on a white screen and put a camera on, and for the pulsing going down the beam of the gun we literally had a piece of paper card with a spiral drawn on and a "V" cut out, and when the spiral was turned the ray appeared to go out of the "V" shape. I think that's what we did, but I know we had to just use every available source for that one shot, and it was fascinating to do. I'd love to see it again, actually, and analyse just how it was done. I had some notes on how it was done at one time, but now I've lost them.

ROBOT—I LOVED TOM FROM THE WORD GO !

THE NEXT STORY YOU DID AGAIN INTRODUCED A NEW DOCTOR, TOM BAKER. WHAT DID YOU THINK OF HIM IN THE ROLE ?
I loved Tom from the word Go ! I thought he was such a vital person. He had tremendous creative energy, he was always coming up with clever ideas and he'd always be humble about making them: he'd say, *"Slap me down if you don't like it, but..."*, and we used some of his ideas.

I had quite a lot of fun ideas on that one. I remember trying to make use of all the props he'd been given, particularly the scarf. We used it to trip up somebody who was chasing him, and also to drag things on. We made use of the props as much as possible. I enjoyed that very much indeed and we shot it all electronically with the location stuff down at the B B C's Woodnorton Engineering Training Establishment, near Evesham, which we appeared to break up suitably, much to the delight of the engineers !

DID YOU USE THE SAME 'GROWING' TECHNIQUE ON THE ROBOT AS YOU HAD USED ON AZAL IN 'THE DAEMONS' A FEW YEARS EARLIER ?
Yes, same technique. We had the same problem of a big monster in Tripods.

DID YOU FEEL AT THE TIME OF 'ROBOT' THAT U N I T WAS GOING A BIT STALE ? IT WAS PHASED OUT SHORTLY AFTERWARDS.
Well, that particular episode was quite strong for U N I T because we had all these troops mustered and rushing around in this battle scene with the robot.

YOU LIKED THAT ONE, THEN ?
I quite liked it, yes. I thought we had some design problems , but I didn't think it was bad. I thought Pat Maynard and Alec Linstead as the baddies were good.

BRAIN OF MORBIUS—A NAME LIKE ROBIN BLAND HAD TO BE A PSEUDONYM

ONE SEASON LATER YOU RETURNED TO DIRECT 'THE BRAIN OF MORBIUS' , NOW RELEASED WITH CUTS ON B B C VIDEO.
When I did THE BRAIN OF MORBIUS it was subsequently made into a compact version for later transmission. At that time I was a staff director with the B B C and got wind that the producer was going to do this and I offered my assistance. He said thank you very much...and he didn't consult me at all. This was the first example I'd ever heard of, as a director, a producer taking it upon himself to cut a director's work without consulting him, so I was very angry at not being consulted. When I saw what went out I wasn't altogether displeased.

I'd been working at Enterprises in the meantime myself doing composites of other peoples' work, particularly some of Bob Mackintosh's Thrillers which were made on film from Scotland, and when it came to the BRAIN OF MORBIUS videogram I've only myself to blame as I assumed it would be the version that I'd seen on the air, so when I was asked to sign the agreement I did so unhesitatingly. Subsequently I was presented with a copy , after lobbying Enterprises, and was rather upset at some of the cuts that had been made, because I think some of it makes nonsense—some of it just doesn't flow at all. I don't know how it is thought of by people who've bought the video, whether they have been disppointed or not.

AS THE OTHER STORIES HAVE BEEN RELEASED COMPLETE I THINK IT'S A PITY—EVEN A PATRICK TROUGHTON SIX-PARTER WENT UNCUT.
Has it ? Is there a video of Patrick Troughton ?
YES, 'THE SEEDS OF DEATH', TROUGHTON AGAINST THE ICE WARRIORS...
Is it on two cassettes ?
NO, ONE CASSETTE, 2½ HOURS LONG.
That's crazy !
THAT WAS TOO LONG, YOURS WAS TOO SHORT. DO YOU PREFER WORKING ON LONGER OR SHORTER STORIES ?
I think a four-parter is the ideal length for DOCTOR WHO. I always used to find, even with a four-parter, that the penultimate>

episode was always a hanger-on, "What can we do to pad this out, we've got to keep the excitement going for another episode..." I think that can be a danger. The ideal length is four, otherwise it gets boring.

PHILIP HINCHCLIFFE'S STORIES WERE OFTEN CRITICISED FOR THEIR HORROR CONTENT, PARTICULARLY BY A CERTAIN MRS.WHITEHOUSE. DID THIS REFLECT AT ALL IN THE DIRECTOR'S BRIEF ?
No. It was a gothic tale that was lifted straight from the Frankenstein story and so one pitched it at that sort of level. Kids have been brought up on Frankenstein that could have had an 'X' certificate, but it's been shown time and time again. I do not think the horror is violent particularly. It has certain horrific aspects and fearsome aspects, but I think that's cathartic and I don't think that does any harm to people. I don't know what Mary Whitehouse was at on that one.

DID YOU KNOW ABOUT THE PSUEDONYM FOR 'BRAIN OF MORBIUS' ? IT WAS REALLY WRITTEN BY TERRANCE DICKS.
No, I knew Robin Bland was a pseudonym—with a name like that it had to be—but I didn't know what stable it came from.

BUT YOU WERE HAPPY WITH IT OVERALL ?
I was happy with the longer version, yes, and the first composite version was good. I loved all the business with the daughters of darkness and the whirling dancing.

DID YOU HAVE A CHOREOGRAPHER IN FOR THAT ?
Yes, Geraldine Stevenson did the choreography. It was very enjoyable.

I SUPPOSE TOM BAKER WAS INTO FULL SWING BY THIS STAGE ?
Yes, he enjoyed it. We nearly set fire to him ! It got quite dodgy in the studio and we had that fire sequence with him tied to the stake.

YOU MEAN THAT WASN'T DONE WITH A GLASS SHOT OR SPECIAL EFFECT ?
No. We must have superimposed some close-up flames onto him, but there were real flames in the studio. It got very hot...

CREATURE FROM THE PIT—I FOUND TOM A LITTLE HARDER TO CONTROL !

AND THE LAST STORY YOU DIRECTED TO DATE WAS 'THE CREATURE FROM THE PIT'. WHAT DID YOU THINK OF THAT ONE ?
Not much.

IT HAD A STRONG CAST.
Yes, the cast was good and the acting was good. The monster was the problem. It was just not a viable monster. It's all very well for a writer to put on the page, from the Daleks onwards, a description of a monster, but then somebody's got to transcribe them into physical beings. This ain't radio, it's video, and I think on that one we just failed. I'm obviously held partly responsible, and the visual effects department had to take some of the responsibility for it. We had an inquest on it afterwards. It was an impossible thing to fulfil the requirements of the script. We had several models of different sizes. I know one day this thing was supposed to have this long proboscis that came down the corridor in front of it; in the studio we saw this great green penis coming round the corner and everybody roared with laughter, and Graham Williams the producer said, *"You can't have that, you can't have that !"*, and of course it went, just like that. We had to remake the model in the studio.

COMEDY WAS PLAYED UP RATHER MORE DURING THAT TIME.
I don't remember much humour in that one, except dear Myra Francis who was super. I loved her performance as Lady Adrasta. It was so over-the-top but it was humorous because she was supposed to be a sort of dictator who'd gone beserk, and that was the idea, she was Hitler ranting.

THIS IS THE STORY WHERE YOU'VE GOT TOM BAKER HANGING FROM HIS SCARF OVER THE PIT AT ONE POINT, GETS OUT A BOOK ON MOUNTAINEERING, REALISES IT'S IN TIBETAN, GETS OUT A BOOK ON TEACH YOURSELF TIBETAN...
Yes, that's the sort of humour he could bring in in moments of tension and break the tension, but then the next moment his foot slips or something. That's Hitchcock of course—make people laugh and they're unready for the fear. Going back to what we were talking about earlier concerning comedy in DOCTOR WHO, you disarm people with comedy, then suddenly frighten them. That's the way to do it !

HOW MUCH OF THAT WAS TOM BAKER'S INPUT AS OPPOSED TO YOURS, THE SCRIPT'S, ETC.?
I think it's a sort of symbiosis. If the script suggests you can go into that area then you extend it and hope that you don't go too far. In fact by this time Tom had got so much into the character that I found him a little bit harder to control and overbearing. At rehearsals one day I shut up, stood by him and waited till he'd finished expounding how the scene ought to be played, bless him. He'd done it for so long he thought he knew it better than we did, but there was no personal animosity about it. It's just a bit embarrassing for the director who suddenly finds himself taking a back seat with his cast !

MARK OF THE RANI—THAT WAS SO RIDICULOUS

SINCE THEN HAVE YOU WATCHED DOCTOR WHO AT ALL ?
Less and less. I think it's been going through a bad patch. I gather it's coming back but I don't know in what form. The reasons I went off it were partly because I had other things on my mind. When I was doing DOCTOR WHO, having been in almost since the first episode, I scarcely missed it. But I became less of a devotee of it, and I'd say that it just started getting silly and not funny. Because Blakes 7 had been very successful in being rather camp and over-the-top, I think they thought that DOCTOR WHO could go that way, and I think it spoiled the tension.

I was reading the DWB interview with Graham Williams the other day and I absolutely agree with what he said there, which was that if there is no fear for the Doctor and his assistants in the story you don't feel empathy with them, and I think it got to the point where it became jolly romp time, and I didn't find it amusing or intriguing enough to go on watching regularly. And by the time you get to the one I was talking about earlier with Kate O'Mara and the Master (THE MARK OF THE RANI)—that was so ridiculous. That's the one I said the Master was just thrown away in, he wasn't used at all. Why bring in Kate O'Mara ? Unless it was just a giggle. You see, I think these things are just "Showbiz giggles" a lot, sort of, "Wouldn't it be fun to have...", and I've seen that sort of thing happen with showbusiness people. But after I'd been working on All Creatures Great and Small, I met Peter Davison on the staircase of Threshold House and he said he had just been offered the part of DOCTOR WHO and should he take it, and I thought and I said, "I don't think you should do it". He obviously decided that he should do it, and I never felt he was right in the role. When Colin Baker took over, whom I know, I've worked with him in the past as well, I thought he was more right, but I still think there's something wrong in the chemistry of the programme. I honestly haven't watched enough to analyse it but if I were watching week after week I'd probably be more constructive about what's gone wrong. But I just got bored with it quite honestly.

TRIPODS—IT WASN'T A REPLACEMENT FOR DR WHO

SO TO YOUR MOST RECENT WORK, 'THE TRIPODS', ONCE HAILED AS A POSSIBLE SUCCESSOR TO DOCTOR WHO. BUT IS IT COMING BACK FOR A THIRD SEASON ?
The producer, Richard Bates, is hoping for a third series. There is a third book (it's a trilogy). Certainly the foreign backers, Australia, want a third series, but I gather the Head of Series/Serials was less than enthusiastic about the idea because it's very demanding in money and resources. But I gather Richard Bates has said he hasn't stopped fighting yet. I think there should be another series because the last episode of the second series left people on a terrible downer, particularly if they've read the books and know there's more to come.

I'm very disappointed in the audience response to it, and I think that's partly due to the programme itself and partly due to the BBC's scheduling of it. On a Saturday evening at 5.20pm I think is a crazy time, particularly in Autumn. And in an Autumn like we had last year when after a lousy summer it suddenly flowered into a beautiful Autumn, who the hell's going to be in ? So the viewing ratings were around 4½ million, then it had a slightly slow patch after an episode of mine which I never liked (episode 3). That reflected in the viewing figures for episode 4 which went down. Episode 4 was a cracking good episode if I say so myself, and the figures started to leap again. By episode 12 they were going up by half a million a week. So I think the BBC was to blame in its scheduling for it not getting the audience it deserved.

THERE WAS TALK OF IT BEING THE NEW DOCTOR WHO.
This really started when I was rung up when we were doing series one by a journalist on The Standard, and she was the first in print about "Is this the replacement for DOCTOR WHO ?" She asked me that very question and then misquoted me, and I was quoted as saying, "This is the new DOCTOR WHO", and of course John Nathan-Turner was very rude to me the next day.

It wasn't a replacement for DOCTOR WHO, I don't think, because it was a completely different type of story. It was based on a book, which DOCTOR WHO never was, and it was a finite story in three series. Obviously, had it taken off, like all success stories the villain doesn't have to die in the last episode. Even Sherlock Holmes survived !

IF ASKED, WOULD YOU RETURN TO DOCTOR WHO IN THE FUTURE ?
I daresay, yes.

PERHAPS AS PRODUCER ?
I've considered being a producer. I have in fact worked as an associate producer and I've never really relished the role. I certainly don't think I would relish the role of producer of DOCTOR WHO. I think it's become very much what John Nathan-Turner made of it, more than other producers before him, very much a sort of impressario product with a lot of jamborees and publicity and all that sort of thing which he's got a wonderful flair for. He's got a talent for it, but it certainly wouldn't suit me, not that sort of life—*CHRISTOPHER BARRY, THANKYOU*

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Seriously though - what do you get for your money I hear you cry ... well, theres the obvious brilliant articles - this time featuring THE CAT THAT WALKS BY HIMSELF, FANDOM, THE LITTLEST HOBO IN SPACE, "CLASSICS", For "DOCTOR WHO" READ 1985, & "Many of your enemies, Doctor !", a remarkable study of the monster Genre in WHO over 22 years by several of Fandom's leading writers - then theres the fiction;

Why is the new British P.M. so interested in the reintroduction of the death penalty ...? find out in THE HEROIN! (by Keith Topping), & why have the Time-Lords sent a Rifton five soldier on an errand of Fatal consequences - find out in ARRIVAL.

All of this plus lots of HEAD in CASTROVALVA...get it now!

PHOENIX ASSOCIATION

PRESENTS

THE CYBERCON

RENOLD THEATRE, UMIST, MANCHESTER - 16TH & 17TH AUGUST 1986

PHOENIX: Having organised twelve events for DWAS, culminating in last August's Panopticon VI, the most ambitious convention ever staged in this country, the DWAS Convention Department separated from the Society to form PHOENIX, dedicated to recapturing the spirit of a time when fandom was a thing to be enjoyed.

The success of PHOENIX's first event (the Genesis Convention) enhanced their reputation as Britain's premier convention organisers. The same team of convention specialists now aims to further consolidate that reputation with CYBERCON.

VENUE: Fanzine reviews of the Genesis Convention have praised the perfect sound and vision experienced as a result of the giant video screen and other innovatory audio visual equipment whose usage was pioneered at that event.

PHOENIX will once again be using the prestigious surroundings of the Renold Theatre at UMIST in Manchester. The venue is less than 10 minutes walk from both the National Coach Station and the British Rail Piccadilly Station. There is space available at the venue for 80 cars with more parking space nearby.

GUESTS: As always, PHOENIX brings you a packed guest list reflecting many and varied aspects of Doctor Who. Although the overall theme of this event concerns the Cybermen, they will, by no means, be the only thing we shall be looking at this weekend.

Script Editor, VICTOR PEMBERTON (whose highly-rated novelisation of Fury From the Deep is due out shortly) is one of several new faces to our event, including actor STEPHEN THORNE, producer PETER BRYANT, writer PHILIP MARTIN, and actor PAT GORMAN who has appeared in 97 stories.

NICHOLAS COURTNEY and IAN MARTER will be visiting us again along with ANDREW SKILLETER and MICHAEL BRIANT. Doubtless ADRIAN WRIGGLESFORD, co-author of the forthcoming Cyber book, will have more amusing anecdotes to share with us.

Two other newcomers include the man who cast Patrick Troughton, producer INNES LLOYD, and the voice behind many a Dalek, Gond, Computer, Cyberman, etc. - ROY SKELTON.

Of course you cannot have a Cybercon without Cybermen and so Cyberleader DAVID DANKS, Cyber-lieutenant MARK HARDY, and the Cybercontroller MICHAEL KILGARRIFF, will be joining us.

Gerry Davis, co-creator of the Cybermen with the late Kit Pedler, has promised to attend if he is in the country, and we are awaiting final confirmations from other guests, Doctors and companions, including members of the present production team and cast.

TIME-TABLE:

SATURDAY 10.00 a.m. - 5.00 p.m.
7.00 p.m. - 2.30 p.m.
SUNDAY 10.00 a.m. - 5.00 p.m.

REGISTRATION: It only costs £19.95 to attend both days of CYBERCON. If you only wish to attend on either Saturday or Sunday, the cost will be £12.95 for Saturday and £12.00 for Sunday.

PHOENIX is a private club and membership is required in order to attend functions. Membership to the association holds many advantages, such as reduced entry to the events and two Newsletters a year keeping you up-to-date on PHOENIX events and other projects. Membership costs a nominal £1.00, which covers the production of the Newsletters and your membership card. Membership is included in the Registration fee. Existing members should deduct £1.00 and send in their membership card which will be returned with their Registration Confirmation.

FANZINES: If you produce a fanzine and would like to sell it at the event, then please write to the Registration Office for full details and a Reservation Form, enclosing a s.a.e.

DEALERS: Please write to the Registration Office for full details and a Reservation Form, enclosing a s.a.e.

ACCOMMODATION: Overnight accomodation is available on site and advantageous rates have been negotiated, i.e., bed/breakfast/evening meal at £13.00 per day inclusive. Details will be sent with your Registration Confirmation.

TRAVEL: Comprehensive travel details will be provided with your confirmation. We have negotiated special concessionary fares with British Rail which represent substantial savings, details of which will be provided with your Registration Confirmation.

REFRESHMENTS: Food and drink will be available from the Cafeteria between 12 noon & 2 p.m. on both days, and 7 p.m. & 8.30 p.m. on Saturday only. The Bar will also be open from 11.30 a.m. to 2.30 p.m. and on Saturday evening from 7.30 p.m. onwards.

PROCEEDS IN AID OF THE FOUNDATION FOR THE STUDY OF INFANT MORTALITY

REGISTRATION FORM

I wish to register for CYBERCON and enclose a cheque/Postal Order for £ made payable to PHOENIX ASSOCIATION (which includes/excludes £1.00 membership) together with two SAEs (9" x 6¾") for confirmation of registration and update information.

You may reserve your registration with a £5.00 non-refundable deposit, balance payable by the closing date of 1st August 1986. Please tick the box relevant to the days you will be attending:

Saturday & Sunday 16th & 17th August (£19.95)	Saturday only 16th August (£12.95)	Sunday only 17th August (£12.00)
☐	☐	☐

NAME:.....

ADDRESS:.....

.....

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Please send the completed form to:

PHOENIX REGISTRATION OFFICE
31 BIRDHILL AVENUE
READING RG2 7JT